

# The Musical World.

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HER MAJESTY'S THEATRE.—It is respectfully announced that Her Majesty's Theatre will re-open early in May. Engagements of great interest have been effected both in Opera and Ballet, and the best exertions used to make the arrangements worthy of the occasion. The prospectus will shortly be issued. The subscribers and friends of Her Majesty's Theatre who feel an interest in the success of this great Establishment are respectfully invited to forward early intimation of their intention to subscribe. The season will consist of thirty nights, and the prices will be as follows:—Pit Tier, 120 to 150 guineas; Grand Tier, 180 to 200 guineas; One Pair, 120 to 150 guineas; Two Pair, 75 to 100 guineas; Pit Stalls, 25 guineas. The box-office is now open.

## EXETER HALL.

UNDER THE IMMEDIATE PATRONAGE OF

HER MAJESTY THE QUEEN,

HIS ROYAL HIGHNESS THE PRINCE ALBERT,  
HER ROYAL HIGHNESS THE DUCHESS OF KENT,  
HER ROYAL HIGHNESS THE DUCHESS OF GLOUCESTER,  
HER ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE.

M. R. BENEDECT has the honour to announce that his ANNUAL CONCERT is fixed to take place at Exeter Hall, on Wednesday Evening, May 21st, upon the same grand scale as those of former years. Principal Vocalists—Mad. Jenny Goldschmidt Lind (who has most kindly consented to perform on this occasion, on her return from the Provinces), Madame Marie Cabel, and Madame Viardot; Mr. Swift, Herr Reichardt, and Sig. Belletti, Piano—Mr. Otto Goldschmidt and Mr. Benedict. Violin—Herr Ernst, Violoncello—Sig. Piatto. Arrangements are pending with other distinguished artists. The orchestra will be numerous and complete. Further details will be duly announced. Reserved and Numbered Seats, £1 1s.; Unreserved Seats, 10s. 6d. The places will be appropriated according to priority of application, and no more tickets will be issued than can be conveniently accommodated. Applications for tickets to be made to Mr. Mitchell, Royal Library, 33, Old Bond-street; and to Mr. Benedict, 2, Manchester-square.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. Costa. The Committee have the pleasure to announce that an extra performance will be given on Friday week, the 25th April, when Mr. Costa's Oratorio, "Eli," will be again repeated. The following distinguished Artists will sustain the principal Vocal Parts:—Madame Clara Novello, Madame Viardot Garrea, Mr. Sims Reeves, and Herr Formes. The Band and Chorus numbering nearly 700 performers. Special Stall Tickets, One Guinea; Central Area, 10s. 6d.; Gallery and Area, 6s.; Unreserved, 3s., at the principal music-sellers, or at the Society's Office, No. 6, in Exeter-hall. To commence at Eight o'clock.

BRADFORD MUSICAL FESTIVAL, 1856.—Under the especial patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Albert, K.G., His Royal Highness the Duke of Cambridge, K.G., etc., etc. President—The Right Honourable the Earl of Harwood. The Festival will be held in St. George's Hall, Tuesday, August 26, Wednesday, 27, Thursday, 28, and Friday, 29. Conductor—Mr. Costa. Chairman—Samuel Smith, Esq. Secretary—Mr. Charles Olivier. Committee Room, St. George's-hall, Bradford.

MRS. JOHN MACFARREN begs to inform her Pupils and Friends, that her two Annual Matinées of PIANOFORTE MUSIC will take place at the Beethoven Rooms, Queen Anne-street, on Saturday, May 17 and June 14, when she will be assisted by M. Sainton, Signor Piatto, and other distinguished artists.—Tickets at Eber's Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Gloucester Gate, Regent's Park.

MR. WALTER MACFARREN announces to his friends and pupils that his SECOND CHAMBER CONCERT will take place on Wednesday Evening, April 26. Tickets 7s., to be had of Leader and Cook, 63, New Bond-street, and Mr. W. Macfarren, 58, Albert-street, Regent's-park.

SIGNOR and MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the Hanover-square Rooms, on Friday Evening, May 9, for which they have secured the assistance of the celebrated pianist Madame Clara Schumann, and other eminent artists. Tickets 7s., to be had at the principal music-sellers; reserved seats, 10s. 6d., to be had only at Signor and Madame Ferrari's residence, 69, Upper Norton-street, Portland-place.

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SIMS REEVES will sing at St. Martin's Hall, this evening, Baile's new Serenade, "Good night, good night, beloved!" (the poetry by Longfellow).

THE NEW PHILHARMONIC SOCIETY has much pleasure in announcing to the subscribers and the public, that Mr. Otto Goldschmidt and Madame Jenny Goldschmidt Lind have most kindly consented to perform for the Society: Mr. Otto Goldschmidt will perform on the Fourth, and Madame Jenny Goldschmidt Lind on the Fifth Concert of the season. Conductors, Mr. Benedict and Dr. Wyld. Subscription for the series—reserved seats, £2 2s.; professional subscribers, £1 1s. Subscribers' names received by Messrs. Cramer, Beale, and Co., 201, Regent-street; and by Messrs. Keith, Prowse, and Co., Cheapside.

WM. GRAEFF NICHOLLS, Hon. Sec.

MR. AND MRS. ALFRED GILBERT AND MISS COLE beg to announce that their Fourth Annual Series of Classical Chamber Music will take place at Willis's Rooms, in May, June, and July, 13, Berner's-street, Oxford-street.

ORCHESTRAL UNION.—Season 1856.—The subscribers and public are respectfully informed that THREE CONCERTS will take place in Her Majesty's Concert Rooms, Hanover-square, on the following mornings—Saturday, May 3, Thursday, June 5, and Saturday, June 28. Conductor, Mr. Alfred Mellon. Terms of subscription for the three concerts, reserved seats, £1 1s.; professional subscribers, 18s. Subscribers' names received at Cramer and Beale's, Regent-street; and R. W. Ollivier's, 19, Old Bond-street.

MADAME ENDERSÖHN has arrived in London for the Season.—Residence, 5, Walton Villas, Brompton. All communications respecting engagements &c., to be addressed to Hanggrave Jennings, Esq., 120, Pall Mall.

MISS ARABELLA GODDARD begs to inform her friends that she will return to England the first week in May. All communications to be addressed to her residence, 47, Welbeck-street, Cavendish-square.—Venice, 5th April, 1856.

MR. JOHN THOMAS begs to announce that he will return to town for the season early next week. All communications to be addressed to 88, Great Portland-street.

MR. LAMBERT (of York Cathedral), Vocalist, Bass, is open to accept engagements for Oratorio or Concert, in or out of London.—Communications to be addressed to his residence, 51, Union-terrace, York.

MR. AND MADAME R. SIDNEY PRATTEN, Professors of the Flute, Guitar, and Concertina, 131, Oxford-street, where may be had the whole of Mad. Pratten's publications for the Guitar, consisting of 50 Songs, at 1s. 6d. each, and 24 Divertissements at 2s. 6d. each. Catalogues may be had on application.

MISS HUGHES (R.A.M.) Vocalist, 69, Great Queen-street, Lincoln's Inn-fields.

MUSIC and BERLIN WAREHOUSE.—To be Disposed of by Private Treaty, a Business in the above line, established in the year 1836, and yielding from £200 to £300 per annum, capable of being very much increased. Situation in a large town of 40,000 inhabitants.—For particulars apply to Messrs. Chappell, 50, New Bond-street; and to the Office of "The Musical World," 28, Holles-street, Oxford-street.

PIANOFORTES.—OETZMANN and PLUMB beg to inform Music-sellers and Professors that in consequence of their having made great improvements in the manufacture of their instruments, substituting machinery for manual labour, and taking advantage of the new Patent Steam Drying processes, are enabled to offer to the Trade superior Pianofortes in Grands, Semi-Grands, and Cottages, in all variety of woods and designs, at considerably reduced prices. Illustrated Lists sent on application, or a visit to their Manufactory will prove the great advantage secured. 6, Great Russell-street, Bloomsbury-manufactory, Cheneys-street, Tottenham-court-road. Alexander and Co.'s Harmoniums at trade prices.

[APRIL 12, 1856.]

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#### TO PARISH CHOIRS AND CHORAL SOCIETIES.—

New Te Deum and Jubilate in A, very easy, price One Shilling; New Te Deum and Jubilate in G, very easy, price One Shilling. Composed and arranged for Four Voices, with Organ, Pianoforte, or Harmonium accompaniment, by W. H. Birch. Each service sent postage free on receipt of 12 postage stamps. Address W. H. Birch, Amersham, Bucks.

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**CHURCH OF ENGLAND CHORAL-BOOK,** containing 83 new and 17 popular old tunes, adapted to the Psalm and Hymn Books of the SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE; the Rev. C. Kemble, and the Rev. E. Hartland; by F. Weber, Organist at the Royal German Chapel, St. James's Palace. Price 3s. Simpkin, Marshall, and Co.

#### ELEGANT PERSONAL REQUISITES.

**ROWLAND'S MACASSAR OIL**, for the Growth, Restoration, and for improving and beautifying the Human Hair. In the growth of the Beard, Whiskers, and Mustachios, it is unfailing in its stimulative operation. For Children it is especially recommended, as forming the basis of a beautiful head of hair. Price 3s. 6d. and 7s.; or family bottles (equal to four small), 10s. 6d., and double that size, 21s.

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#### NEW MUSIC

BY J. TOMLINSON JONES, R.A.

**THE COAST OF MERRIE ENGLAND,** National Song, dedicated by permission to Colonel Frederick Hill and the Officers of the Shropshire Militia

**L O V E M E I N T H E S P R I N G T I M E,** Ballad, written by J. Percy Douglas.

London: published by Addison, Hollier, & Lucas, 210, Regent-street.

By the same Composer.

**"THERE'S NOT A WORD THY LIP HATH BREATHED."**

AND

**"CLARA'S SONG,"** from Frank Fairlegh.

London: Rudall, Rose, & Carte, 100, New Bond-street.

**LUCIA DI LAMMERMOOR.**—A new Fantasia, introducing Favourite Airs from this Opera, arranged by Jules Brissac, has just been published by Duff and Hodgson, 65, Oxford-street. Price 3s.

On Saturday, May 31st, in Foolscap 8vo., 6s., cloth, gilt. Free by post on receipt of the amount in postage stamps.

**"I TOO,"** and other Poems, by Beelzebub. London:—  
E. Townsend Hamblin, 421, Oxford-street.

**VERDI'S SICILIANNE,** from Les Vêpres Siciliennes, sung by Mad. Gassier and Mille. Cravelli, is now ready, with Italian words (Del vostro amico) and with French words (Mardi, jeunes amis). Also transcribed for the pianoforte by Mad. Oury, price 3s. The English version is in the press. Boosey and Sons, Musical Library, 28, Holles-street.

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#### "ELI," BY COSTA, AN ORATORIO.

WORDS WRITTEN AND SELECTED BY W. BARTHOLOMEW, ESQ.

Vocal Score, £1 1s. 6d.

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Subscribers' Names received.

Lists of the separate Pieces to be had on application.

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Morning Prayer .. . . . .	2 0
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Callcott's admired Movements, from Costa's "Eli," 2 books .. . . . .	each 5 0
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Costa's Arrangement of the March, Duet .. . . . .	3 0

#### THE LAST

#### COMPOSITIONS OF IGNACE GIBSONE.

	s. d.
Robert, toi que j'aime .. . . . .	2 0
Funeral March .. . . . .	2 0
La mia letizia (Verdi) .. . . . .	2 6
Nocturne (Dramatique) .. . . . .	2 0
La Donna e Mobile (Rigoletto) .. . . . .	2 0
Ah non giunge (Sonnambula) .. . . . .	2 0
Ernani, Ernani, involami (Ernani) .. . . . .	2 0
A te o Cara (Puritani) .. . . . .	2 0
Il Trovatore (brilliant fantasia) .. . . . .	3 0
Heimweh .. . . . .	2 0

#### NEW SONGS.

	s. d.
The' absent, I think of thee .. . . . .	2 0
My home beside the Guadalquivir .. . . . .	2 0
Go, thou art free .. . . . .	2 0
In childhood's fair morning .. . . . .	2 0
In dreams I behold thee .. . . . .	2 6
Love me little, love me long .. . . . .	2 0
Little Dorrit .. . . . .	2 0
Grieve not over earthly care .. . . . .	2 0
	Sung by Miss Dolby .. . . . .

London: ADDISON, HOLLIER, AND LUCAS, 210, Regent-street.

## THE NATIONAL GALLERY—SIR C. EASTLAKE'S PURCHASES.

*To the Editor of the Musical World.*  
(Continued from page 219.)

## PURCHASES MADE BY SIR C. EASTLAKE, AS KEEPER.

SIR.—The first picture on my list is by an "Italian master." 1. "The youthful Saviour embracing St. John," ascribed to Guido. Purchased in May, 1844; cost £410 10s. A disgrace to the National Gallery, and spurious.

*Responsibility.*—"Secured, at the recommendation of Sir C. Eastlake, as a desirable purchase for the National Gallery," and one upon which public money "might be most advisably expended."—Min. of Trustees, Blue Book of 1853, pp. 741-2.

2. "The Holbein," purchased in April, 1845. Cost £630. The notoriety of this production exempts it from comment.

*Responsibility.*—"At a meeting of the trustees of the National Gallery, held on Monday, the 7th of April, 1845, Resolved—"That Mr. Eastlake is empowered by the trustees to negotiate the purchase of a picture, 'A Portrait of a Gentleman,' by Holbein, at a price not exceeding 800 guineas."

"At a meeting, &c., Monday, the 5th of May, Mr. Eastlake reported that he had agreed for the purchase of a picture, 'A Portrait, by Holbein,' for the sum of 600 guineas. Resolved—That this picture is approved by the trustees, &c."—Min. of Trustees, 1845-6, pp. 2 and 3.

Sir C. Eastlake, therefore, appraised the "Holbein" at 600 guineas. Now listen to him in person:—"I can hardly assume (Eastlake's evid., q. 6,388-6,176), that such a director as I think fit for the National Gallery would make such a mistake. I wish to state as plainly as possible that I might have prevented the purchase of that picture, and my not having done so implied a want of knowledge of the master." A want of knowledge of the master? A want of knowledge of art. For this "Holbein" is doubly a counterfeit—a counterfeit as a Holbein—a counterfeit as a work of art; and this soon became the conviction of the Treasury. At the very next offer of a picture for sale, the "Susannah and the Elders," although by an "Italian master," and although Sir C. Eastlake "had taken office on the understanding that he was to be chiefly consulted respecting the 'Italian masters,'" the Treasury, nevertheless, "commanded" their secretary "to express their opinion that, before this purchase is effected, it will be desirable that Mr. Segnier be consulted as to the condition of the picture, and that two other eminent judges of the merit and pecuniary value of Italian pictures should be requested to give their opinion as to the merit and value of this picture. Their lordships think, moreover, that it would be satisfactory that the same course should be adopted in future."—Minutes of Trustees, 1845-6, p. 5.) Not even in the case of Raphael's "Vision of a Knight," although an obvious one, was Sir C. Eastlake's opinion trusted. Hear him again:—"Two connoisseurs (Eastlake's evid., q. 4,645) were now required to give an opinion and certificate as to the authenticity of a work—even though by an 'Italian master'—before it could be purchased. I recommended the trustees to purchase the 'Vision of a Knight'; I gave them documentary evidence as well as my own opinion, which induced them to"—what? To purchase it? No; to take other opinions. Four "other opinions" were taken before that picture was purchased. Was this simply from Sir C. Eastlake's "want of knowledge" of this or that "master," not Italian, or was it from his want of knowledge of art?

3. "Susannah Assaulted by the two Elders," ascribed to Guido, purchased in July, 1844, cost £1,260.—A common-place work of a degenerate school, and of doubtful origin; totally unfit for study. It has the further demerit of being one of many repetitions.

*Responsibility.*—I now crave the attention of Mr. Wilson and of the Treasury. We have here a morsel of "authenticity" of the kind called "historical." I again quote from Sir C. Eastlake's own minutes:—"Resolved, That, considering as well the intrinsic merit of the Guido ('Susannah Assaulted,' &c.), the historical evidence of its genuineness, and its peculiar value to the Gallery, in conjunction with the companion picture ('Lot and his Daughter'), already purchased from the late Mr. Penrice, the trustees are of opinion that it would form a very desirable addition to the

Gallery at the price of 1,200 guineas."—Min. of Trustees 1845-6, p. 4.) And now, a climax:—

"6,083. (Eastlake's Evid. 1853) Chairman—It is stated in the minute of the 4th of August, 1845, that the Susannah by Guido, was bought, among other reasons, 'on account of its peculiar value to the Gallery'; what is the meaning of that expression?—Sir C. Eastlake—I suppose that expression was used because the companion picture had been previously purchased."

"6,085. It is quite understood that these two pictures were originally intended as *companions*, the one to the other?—They were together in the Penrice collection, and in an Italian collection, the name of which I forget now."

"6,086. But there was no *historical ground* to suppose that they were painted originally by the master as *twin* pictures, the one illustrative of the other?—No." Who now will venture to doubt that "historical authenticity" is the very "best in the world?"

WILLIAM CONINGHAM.

*Kemp Town.* (To be continued.)

## THE LATE COVENT GARDEN THEATRE.

*To the Editor of the Musical World.*

SIR.—In answer to the letters of Mr. Anderson, reflecting upon me for that which I am reported to have said at the renters' meeting, held at Messrs. Robins' Auction-rooms, on Saturday, the 15th of March last, I have to remark that the words I said were as follow:—"That the renters illustrated the adage that 'After the steed was lost the stable-door was locked;' that I thought it exceedingly remiss in the committee, or those persons in whom the letting of the theatre was vested, that a beautiful lyric theatre, the finest for that species of performance in the world, should have been let for such purposes as conjuring, masquerades, and other prolonged performances, without the renters being called together and consulted; that I had seen it stated in the public journals, as I dare say had also other renters, that this was the third theatre which had been destroyed by fire in which Mr. Anderson had some interest or some control; that I thought these conjuring tricks or experiments, with masquerades and other prolonged performances, had been shown to be, by the previous disasters, dangerous to the structure and existence of theatres; and that I should most certainly, had we been called together, have opposed my individual efforts to letting the theatre for any such prolonged experiments or performances." I conceive that I am as much entitled to my opinion upon the danger of these prolonged performances to the late theatre as any other person interested. If Mr. Anderson refers to a narrative of the fire in a morning paper of the 7th of last month, he will find these words:—"A rumour having been circulated that, when the theatre, leased by the Wizard, in New York, was destroyed by fire, as well as that in Glasgow, they took place on the nights of his benefits, as on the present occasion, we are authorised to state that the fire which destroyed his theatre in America did not occur on the night of his benefit, and that the Glasgow theatre was his own property." The Daily Telegraph, of March 6th, also contains the following passage:—"It is a remarkable fact that Mr. Anderson has once before closed his theatrical season with the total destruction of a theatre, that of the City of Glasgow, in 1845. By this disaster he was nearly ruined, the house being his own. A theatre at New York, of which he was the lessee, was also destroyed by fire." It is obvious, that had Mr. Anderson thought fit, he could have attended the renters' meeting of the 15th ultimo, and have then taken his part in the discussion which arose upon the destruction of our property, which may, without exaggeration, be said to have been the finest lyric theatre in the world. It is to me entirely unaccountable why Mr. Anderson should be irritated, and attack me with so much animosity for stating that I had seen in the public journals that two theatres had been burnt whilst in Mr. Anderson's occupation, or under his control. Mr. Anderson appears not to have taken offence at the statements themselves—for he left them uncontradicted from the 6th and 7th of March until the 18th of that month—but to have been singularly irritated when I said that I had seen those statements in print. Up to this moment I have not seen any contradiction from Mr. Anderson, specially relating to them. I again repeat that which I said at the renters' meeting, that I do not hint, or impute anything against the character of Mr. Anderson, whom I have never seen off the stage. At the renters' meeting I did not "broadly and distinctly hint at arson," with which Mr. Anderson taxes me in his first letter, nor did I reprobate, stigmatise, or slander him at that meeting, with which he also taxes me in his second letter; nor was it any time my intention, nor did I at any meeting hint at constructive arson or black deeds. I am, Sir, yours, etc., MARCUS SHARPE.

1, King's Bench-walk, Temple.

## THE SHERBOURNE ORGAN.

THIS organ was opened in due form on Wednesday in last week, on which occasion the magnificent church in which it stands was crowded to excess. Full choral service was performed both in the morning and afternoon; the choir being made up by drafts from Salisbury Cathedral, The Sarum Choral Society, and the Sherbourne Church Choir; and there were no less than three officiating organists. None of these gentlemen, however, were at ease with the instrument they had undertaken to exhibit; so that, in reality, the organ has yet to be heard. The church is superb;—immensely large, abundantly resonant, as these old buildings usually are, and admirably adapted for tone. A recent view of this grand edifice, with the organ *in situ*, more than ever strengthens us in our condemnation of the course which has been taken in sacrificing important items of the interior work of the instrument for the sake of expending a large sum on its exterior case—more especially since, as we stated in a former notice, this case is not only costly, but very ineffective. A church of such unusual magnitude not merely admits of, but absolutely requires, an organ quite double the size of that which it now contains. If such an instrument were beyond the reach of the funds at the disposal of the Sherbourne authorities, the really wise course would have been to have taken pattern from those old builders of our great churches, for whom the modern race of clergymen and architects in general profess so much reverence—namely, to have commenced the work on an adequately large plan, carried it on so far as present funds would allow, and left its completion for a future effort in more prosperous times. We strongly recommend this mode of procedure in all similar cases, as infinitely superior to the adoption of a comparatively small and incomplete plan, in order to meet a present money convenience. In the former case, whenever funds are available for carrying on the original design, every guinea expended tells for its full value without loss or abatement; whereas, in the latter—as the parishioners of Sherbourne may one day discover—no additions can be made without such an amount of alterations and pulling to pieces of the already completed work as involves a cost few people, without experience of the fact, would be inclined to credit. It may be stated, in general, that the loss, from such causes, incurred in making extensive additions to an instrument not prepared to receive them, will average 70 per cent. of the sum expended; except, indeed, under circumstances of most unusual occurrence.

A few trifling inaccuracies, it seems, crept into our description of the Sherbourne Organ, and they may as well be at once corrected. To the contents of the swell organ, a Keraulophon of 8 feet should be added, and also a Tremulant; and in the list of copulae, “Choir to Great, Sub-octave,” should be omitted, and “Swell to Choir,” and “Swell to Great, super-octave,” should be added.

We have often had occasion to notice the droll way in which musical matters of all kinds are generally treated in provincial newspapers,—organs and organ-building, of course, coming in for their full share of the oddity dispensed on these occasions. A specimen has reached us, in reference to the Sherbourne Organ, that is sufficiently mischievous to be worth a few lines of comment. A local journal gives a long notice of the opening of the organ, and after an unctuous description of the instrument—showing, for the most part, a very satisfactory state of innocence as to the matter in hand—concludes by remarking that the builders are exposed to a penalty of £400 for having failed to complete the organ by the day specified in their contract, and that this fact ought to be used *in terrorem*, to procure an abatement of their charges! The editor—kind man!—would not absolutely mulct Messrs. Gray and Davison in this £400—certainly not:—he would merely construct, out of their liability to the fine, an engine wherewith to eject from their bill the “extras” which he—knowing man!—foresees will swell its amount. Now, this is “business”—not a doubt of it; and in an equally business-like spirit, we will devote a few lines to the question of “extras” thus raised. In a former notice we stated that the whole of the interior work of the Sherbourne Organ was completed on a design, and for a site, very different to those in

which it now appears. It was intended to stand at the west end of the church, and the space it occupied was about twenty-six feet in width by comparatively very little depth. The claviers were placed in a “console,” detached from the organ, elevated by several steps from the floor of the building, and “turned round,” so that the performer sat with his face towards the congregation in the church. The choir organ, though forming part of the main case, projected from it over the player’s head, and the pedal sound-boards were placed at the extreme sides of the instrument. In order to adapt the organ to its new situation in the transept, and to the new case designed by the architect, these dispositions have necessarily undergone a total change. The space occupied is now about 14 feet in width by a very considerable depth; the claviers are in their usual position—buried in the body of the instrument, the choir organ is “in front”—in other words, behind the player’s back, and the pedal sound-boards are now placed in a line at the back of the organ. It is difficult to imagine a more complete change, or, rather, reconstruction than this; and yet the builders—as they assure us—have only demanded for it £60—a sum that, assuredly, will not nearly cover the prime cost of the labour alone involved. According, then, to the journal we have quoted, the builders are to comply with any wholesale amount of clerical and architectural whims, are to do this gratuitously, and, into the bargain, to be threatened with a penalty of £400 for a few days delay, in case any little “extras” should appear in their account!

In our opinion, Messrs. Gray and Davison have acted with extraordinary and very misplaced liberality in this matter. If they were called upon to make such an entire change in the arrangement of an organ already completed—a change, moreover, which materially diminishes its elegance and effectiveness—they were entitled to, and should have charged the full price of the work performed. Organ-builders are engaged in the structure of an instrument which is wholly unrivalled in grandeur, in necessary complexity, and in the amount of artistic skill required to insure its excellence; and they do not consult the dignity of their calling in thus cheapening their services to suit the fancies of people who hold them in no proper degree of consideration.

**LIVERPOOL.**—We have received a letter from Messrs. Gray and Davison, in correction of our Liverpool correspondent’s statement with respect to them which appeared last week. They, and not the Messrs. Willis, have purchased Mr. Bewsher’s business in Liverpool. With regard to the purchase, or establishment, of any business in that town by the Messrs. Willis, we are without information.

**BATH.**—Two Concerts of Sacred Music were given in the Grand Pump Room, on Saturday morning and evening in Passion week. The vocalists were Mr. and Mrs. Tennant, and Mr. and Mrs. Paget. Selections were given from Mendelssohn’s *Elijah*, and Mr. Costa’s *Eli*. There were several encores. The band was under the direction of Mr. Salmon.

**BRIGHTON.**—On Thursday evening, the 27th ult., a concert was given by the Mechanics’ Institution in the Town Hall. The principal performers were Misses Edney, Mr. Affleck, Herren, Ziroom, and Kuhe. The hall was quite filled by the friends and members of the Institution. The Amateur Symphony Society continue their meetings at the Pavilion, under the direction of Mr. Gutteridge.

**BRISTOL.**—Miss Jackson gave a concert in the Victoria Rooms on the 19th ult. The principal vocalists were Miss Vining and Mr. Sims Reeves, and the instrumentalists, MM. Stanton and Piatti. Miss Jackson performed a *Fantasia* by Thalberg, and accompanied the vocal music.

**COALBROOKDALE.**—On Monday, the 24th ult., a concert was given by the members of the Coalbrook Music Class. The principal vocalist was Miss Herring. Mr. Roden was the solo violinist. The concert gave satisfaction.

**MANCHESTER.**—The concluding concert of the Trafford Glee Club was given on the 26th ult. Mrs. Tomkine and Mr. Delavant assisted, with the permanent choir of the club. Mr. W. W. Foster was the president, and Messrs. Andrews and Brown vice-presidents.

## SKETCHES OF ENGLISH ARTISTS.

No. V.

## MICHAEL WILLIAM BALFE.

(Continued from page 197.)

BALFE remained at the house of the Count Mazzara nearly twelve months, and was treated like one of the family. Meantime his studies were not neglected. The best masters of Rome instructed him, and he applied himself diligently. In 1826 the immediate connection between the count and his *protégé* was dissolved. The count was obliged to return to England on business, but would not leave his young friend before he had provided for the continuance of his studies. He took Balfe with him as far as Milan, and arranged with Signor Frederici, director of the Conservatoire, for carrying on the musical education of our hero. He also introduced him to Mr. Glossop—*impresario* of La Scala at Milan and San Carlos at Naples—from whom Balfe received the greatest attention and kindness, and at whose house he was a welcome guest. Furthermore, when leaving, the count informed Balfe that he had lodged at his bankers a sum of money to his credit. During his stay at Milan Balfe composed some overtures and choruses, which were performed at La Scala.

Our hero made great progress under his new instructor, and, with his permission, would have undertaken the composition of an opera for La Scala, had not Mr. Glossop objected, fearing that the production of a work by an Englishman and an untried composer would give rise to jealousies and recriminations. A short time afterwards the *impresario* altered his opinion, and submitted to Balfe the *libretto* of a ballet, entitled *La Perouse*, which was set to music accordingly, and produced at Milan with success; the overture and a *morceau* descriptive of a shipwreck, among others, being praised by the connoisseurs.

Mr. Glossop having promised him an appearance at La Scala, Balfe took lessons in singing from the celebrated barytone, Filippo Galli, for whom Rossini wrote the parts of Assur in *Semiramide*, Fernando in *La Gaza Ladra*, etc. Unfortunately Mr. Glossop was compelled to give up the management of La Scala—the combined direction of that theatre and San Carlos proving too much for him—and Balfe's opportunity was lost.

Under these circumstances, having no friends, and no chance of engagements *in prospectu*, Balfe made up his mind to leave Milan, and proceeded by way of Paris to England. In Paris, however, he was detained by Cherubini, who, having heard him sing, advised him to stay where he was, and, inviting him to dinner next day, told him he would introduce him to Rossini, at that time director of the Italian Opera, and in the zenith of his popularity. Balfe was too flattered with the invitation not to accept it, and next day he was introduced to the author of *Il Barbier*, who was accompanied by his wife, the well known Madame Colbran. After dinner Rossini and his wife sang duets, and Balfe being asked for a song sat down to the piano and sang and accompanied himself in "Largo al factotum," to the delight of the composer, who declared that he did not think any one could sing and play that difficult song but himself. Balfe thus made an impression both on Rossini and Cherubini, and an engagement for the Italiens was offered to him, provided he would agree to take lessons from Bordogni for twelve months. The only difficulties were, how the instructions were to be paid for, and how Balfe was to live in the mean time. The first was set aside by Rossini giving our hero a letter to Bordogni; the second by a gift from a rich banker, named Gallois, of 10,000 francs, to be paid at the rate of 1000 per month. M. Gallois was incited to this act of generosity by the pleasure he derived from hearing Balfe sing at Cherubini's house and the expectations he had there formed of his future success.

Balfe now applied himself with greater zeal than ever, and, long before the twelve months had expired, was prepared to make his *début* before the exacting audience of the Italiens. He chose Figaro in *Il Barbier* for his first appearance, and had to combat with the recollections of Pellegrini, so famous in the part. The following was the cast:—Rosina, Mdlle. Sontag; Bertha, Mdlle. Amigo; Conte Almaviva, Signor Bordogni; Doctor Bartolo, Signor Graziani; Don Basilio, Signor Levas-

sueur; and Figaro, Mr. Balfe. The opera was played nine nights, and the triumph of the new Figaro was complete. After the third or fourth performance Rossini brought Balfe an engagement for three years, signed by M. Laurent, manager of the Italian Opera, at the following terms:—for the first year, 15,000 francs; for the second, 20,000; and for the third, 25,000. The engagement was accepted, and Balfe held the post of first barytone during the whole period. His second part was Dandini in *Cenerentola*, in which he appeared with Malibran (*Cenerentola*), Mdles. Blasie and Amigo (the Sisters), Donzelli (the Prince), Zuchelli (the Baron), and Levasseur (Alidoro)—a cast that has, hardly been equalled since. While at the Italian Opera in Paris, Balfe performed, among other parts, Don Giovanni, the Podesta in *La Gaza Ladra*, and Baltona in *L'Inganno Felice*. When the management projected bringing out Zingarelli's *Romeo e Giulietta*, for the purpose of introducing Malibran as Romeo, it was found that the concerted music was poor and ineffective. Rossini was asked to write some new pieces, which he declined, but recommended Balfe, who was engaged and composed an overture, two choruses, a scene for Malibran, and a *cavatina* and *aria* for Mdle. Blasie, the Giulietta. This was Balfe's first attempt at dramatic vocal composition, and his success was a happy augury of the future. Soon after, the directors of the Grand Opera sent him a libretto, called *Atala*, founded on the well-known tale of Chateaubriand. He set to work upon this with so much perseverance that his health became impaired, and he was ordered to Italy by his medical attendant. Before his departure, M. Gallois invited a number of the most distinguished professionals and amateurs in Paris to a *matinée* to hear the pieces already composed for *Atala*. Among those engaged to execute the music was Malibran, Adolph Nourrit—who afterwards committed suicide at Naples—Alexis Dupont, Levasseur, and the principal chorus singers from the Grand Opera and the Italiens. The young composer was highly complimented by all present. Balfe quitted Paris shortly after the *matinée* with the unfinished "partition" of *Atala*. As he was about to take his place in the diligence, a gentleman (unknown) drove up in a cabriolet, and, placing a letter in his hand, requested he would not open it until he was five leagues from the capital. Balfe mumbled consent, but, directly the gentleman's back was turned, broke the seal, and found that the letter contained a bank-post-bill for 1,000 francs, accompanied by a few lines expressing the writer's pleasure at hearing Balfe sing at M. Gallois' *matinée*, and hoping the enclosure might be of service. Balfe, at the moment of starting, had but a few francs in his pocket. But this was not all. As he was stepping on to the diligence, another gentleman (unknown) placed his hand on his shoulder, and without a word, showed him a bill—amount 670 francs. Balfe, without word, handed him the bank-bill for 1,000 francs, and was immediately tendered the change, which amounted to 330 francs. Our hero at last took his place, grieved at leaving Paris and so many kind friends, but full of hopes for the future, notwithstanding the diminution of his wealth so recently and unaccountably acquired.

(To be continued.)

MR. SIMS REEVES is engaged for a series of operatic performances at the Sadlers Wells, for which he is to receive fifty pounds a night.

PRESHUTE.—The organ erected for the parish church by Mr. Sweetland, of Bath, was opened by Mr. Smith, organist of Marlborough College, on the 16th ult.

STOCKWELL.—The South London Harmonic Society gave a concert at the Literary Institution on the 2nd inst. A selection of glees by Bishop, Mendelssohn, &c., were performed. Mr. Williams was the conductor.

LONGSIGHT.—The fifth subscription concert took place in the Mechanic's Institution on the 20th ult. The principal vocalists were Miss Armstrong, Mrs. Winterbottom, and Mr. Perring.

THORNEY.—The annual soirée of the Thorney Literary Institution was held on the 25th ult., when Mr. A. C. Thacker delivered a lecture on the national music of Scotland, with vocal and instrumental illustrations, assisted by the members of the Abbey choir.

## OPERA AND DRAMA.

BY RICHARD WAGNER.

(Continued from page 206.)

We may easily imagine what would be the artistic consequences of this, if we were suddenly to give the melody of the verbal-verse, of which we have already obtained a precise idea, to be sung by such singers. They would be the less able to execute it, from having previously accustomed themselves, even in operas composed to German *libretti*, to succeed in their mode of action in the case of translated operas; and in this they were supported by our modern German operatic composers themselves. From the earliest times, the German language has been treated by German composers according to an arbitrary rule, borrowed from the treatment of the language they met with in the operas of those nations, from whom opera, as a foreign production, was imported among ourselves. The absolute operatic melody, with its perfectly decided melismatic and rhythmical specialities, as it had been developed in Italy, in tolerable conformity with an arbitrarily accented language, was, from the very commencement, the standard of German operatic composers; it was imitated and varied by them, and the peculiarity of our language and its accent compelled to bow to its demands. From the earliest times, the German language has been treated by our composers as a translated substratum for the melody, and whoever wishes to convince himself clearly of what I mean, should examine minutely Winter's *Unterbrochenes Opernfest*, for instance. Besides the completely arbitrary employment of the verbal accent, even the sensuous accent of the root syllables—for the sake of the melismus—is often completely distorted; certain words, with a combined doubled root-accent are, however, without more ado, declared to be uncomposable, or—when there is an absolute necessity for their employment—musically rendered in a distorting accent completely foreign to our language. Even Weber, otherwise so conscientious, is frequently, for the sake of the melody, altogether careless of the language. In the most modern times, the tone-accent, originating from the translations, and offensive to the language, has been, without ceremony, imitated by German composers, and retained as an extension of the verbal power of opera—so that singers, to whom verse word-melody, such as we mean, might be entrusted, would be rendered, according to *our* meaning, incapable of executing it. The characteristic feature of such melody lies in the decided presupposition of its musical expression out of the verbal verse, according to the sensuous and significative quality of the latter; out of these conditions alone was it fashioned as it is musically manifested, and the element always present, and experienced by us, of these conditions, is again the necessary condition for their intelligibility: this melody now, separated from its conditions as our singers would completely separate it from the verbal verse, would remain unintelligible and unimpressive; could it, however, work according to its purely musical purport, it would at least, never do so, as it ought to do, in accordance with the poetic intention, and this would be—even if it should of itself cause the ear pleasure—precisely the annihilation of the dramatic intention, which places in the melody, when significantly repeated in the orchestra, the signification of a reminding recollection—a signification which can only become its own when it is grasped by us not as absolute melody, but as tallying with a manifested and determined meaning, and able to be preserved as such. A drama manifested in the language of verbal tone, as we have defined the latter, would—when represented by our speechless singers—therefore, produce only a purely musical impression upon the audience, and this impression would be constituted as follows, when the conditions we have described for its intelligibility were omitted. The speechless singing would necessarily render us indifferent and weary, in every instance that we did not see it rise to the height of the melody, which, as absolute, and freed, in its manifestation and through our conception, from the verbal verse, captivated our ear, and decided it to sympathy. This melody, recalled, as significative dramatic motive of the recollection, by the orchestra, would only awaken in us the mere recollection, as naked melody, and not the motive manifested in it, while its return in some other part of the drama would, therefore,

distract our attention from the point then present, without, however, rendering it intelligible to us. Deprived of its significance, this melody could, by its repetition, hardly do anything but fatigue our ear, through which our *inward* power of sensation is not excited, but only the thirsting after outward enjoyment, that is, varied enjoyment without a motive, and thus cause to appear as troublesome poverty in the manifestation of what, in truth, corresponds most sensibly and sensuously to a rich purport of thoughts. The ear, which, in the case of mere musical excitement, requires, however, satisfaction in the sense of the more limited musical structure to which it is accustomed, would, by the great extension of this structure be completely perplexed with regard to the *entire drama*; for this great extension of the musical form, also, can only be grasped, according to its oneness and intelligibility, by the feelings prepared for the real drama; for the feelings, however, not prepared for this drama, but fixed exclusively in the sensuous ear, the great oneful form, into which the little, narrow, and mutually disconnected forms would be expanded, must necessarily remain totally irreconocisable; and the entire musical edifice produce, consequently, the impression of a disconnected, jagged, boundless chaos, the existence of which we should be able to account for by nothing save the caprice of a fantastic, incapable musician, not clear in himself.

But what, however, would necessarily strengthen us in this impression would be the apparently jagged and unbridled manifestation, wildly entangled, of the orchestra, whose effect upon the absolute sense of hearing can only be satisfactory, when expressed in firmly membered and melodiously betoned dance-rhythms.

That which the orchestra has, in the first place, to express, according to its peculiar capacity is—as we have seen—the *dramatic gesture* of the action. Let us now consider what influence the fact of the singer singing without language must exert upon the necessarily requisite gesture. The singer who does not know that he is the representative of a dramatic personality,\* expressed and decided, in the first place, by means of language, and who, consequently, is unacquainted with the connection between his dramatic manifestation and the personalities coming in contact with him—who thus does not even know what he expresses, is, as a matter of course, most certainly not in a condition to manifest to the eye the gesture requisite for the intelligibility of the action. He will, immediately his performance is that of a speechless musical instrument, either not express himself by means of gesture, or merely employ it pretty much in the same way that an instrumental virtuoso is compelled, for the production of the tone in various positions and at various parts of the sensuous expression, to employ it as physically enabling him to effect his object. These physically necessary points of the gesture have been involuntarily present to the reasonable poet and musician; he knows their appearance beforehand; he has, however, at the same time, made them agree with the sense of the dramatic expression, and thus taken from them the property of affording merely physically-enabling assistance, by making a gesture, presupposed by the physical organisation, for the production of this tone and this peculiar musical expression, correspond exactly with that gesture which shall also tally with the sense expressed in the manifestation of the dramatic personality, and, moreover, in such a manner that the dramatic gesture, which must certainly be founded on one physically presupposed, shall justify this physical gesture according to a higher significance necessary for the dramatic intelligibility, and thus cover and raise it, as purely physical.

The theatrical singer, schooled according to the absolute vocal-art, has been taught a certain conventional system, according to which he has to accompany with gesture his performance on the stage. This conventional system consists in nothing more or less than in a system, borrowed from the dance-pantomime, of rendering appropriate the gesture, physically presupposed by the execution of the song, and which, with unschooled singers, degenerates

\* Persönlichkeit, "personality" in the sense of "individuality; person, individual."

into grotesque exaggeration and crudeness. This conventional gesture, which of itself only tends more completely to conceal the decreasing sense of the language of the melody, merely affects moreover those passages of the drama where the representer really sings; directly he ceases to do so, he no longer thinks himself bound to any further manifestation as far as gesture is concerned. Our operatic composers have profited by the pauses in the singing to introduce intermediary pieces for the orchestra, in which either particular instrumentalists have got to display their peculiar skill, or the composer reserves to himself the privilege of drawing the attention of the public to his art of instrumental weaving. These intermediary pieces are filled up by the singers, directly they are no longer busied with grateful reverences for the applause they have received, according to certain rules of theatrical propriety; they walk over to the other side of the proscenium, or stride up the stage—as if to see whether any one is coming—walk down again to the front, and cast their eyes up towards heaven. It is reckoned less becoming, but is still thought allowable and justified by embarrassment, for a person, during such pauses, to bow to those playing with him, to converse graciously with them, to arrange the folds of his drapery, or, finally, to do nothing at all, but patiently to let the orchestral piece flow on quietly without notice.\*

With this system of gesture on the part of our operatic singers, a system at once dictated to them by the spirit and form of the translated operas in which they are almost exclusively accustomed to sing, let anyone compare the demands of the drama we have in view, and calculate from the utter non-fulfilment of these demands, the perplexing impression which the orchestra must produce upon the audience. The orchestra, according to the influence attributed to it, was, in its power of expressing the Unspeakeable, intended so to bear, to hint, nay, in some degree, first to render possible the dramatic gesture that the Unspeakeable element of the latter should, by the orchestral language, be rendered fully intelligible. It thus takes, every instant, the most restless share in the action, its motives and its expression; and the manifestation of it should, fundamentally, and of itself, have no predetermined form, but should first obtain its most oneful form through its participating relation to the drama, and through becoming one and the same with it. Let us now, for instance, imagine a passionately energetic gesture of the representer, which is suddenly manifested and quickly disappears, exactly so accompanied and expressed by the orchestra as it should be accompanied and expressed—when there is a perfect correspondence between the two, such a co-operation must be one of the most striking and most surely determining effect. The presupposing gesture, however, is now absent from the stage, and we behold the representer in some common position or other; will not the orchestral storm, suddenly breaking out, and violently disappearing, strike us, under such circumstances, as an outburst of madness on the part of the composer? We might multiply such cases a thousandfold, as we liked; we will mention only the following ones out of all those we can imagine.

(To be continued.)

\* Shall I name the exceptions, which, from the very fact of their having no influence upon it, have proved to us the force of the rule?

**MANCHESTER.**—(From our own Correspondent.)—Madame Goldschmidt made her first appearance in Manchester, since her return from America, on Wednesday evening, the 2nd instant. It was a pity there was no room available of much larger capacity than the Town Hall in King Street. Every inch of space was made use of, and every seat taken many days previously at a guinea each. To add to the accommodation a number were let in the ante-room, or Mayor's parlour, at half-a-guinea each. Hundreds, nevertheless, were disappointed. The Hall is not well adapted for the display of Madame Jenny Goldschmidt's powers, but it was the only one that could be had. Accident prevented your correspondent from being present at the first concert of which the following was the programme:—

Part I.—Trio, pianoforte, violin, and violoncello (D minor), allegro and scherzo, Messrs. Goldschmidt, Ernst, and Piatti, Mendelssohn;

Freghiera, "Uud ob die Wolke," Mdme. Goldschmidt, Weber; Song, "The Wanderer," Mr. Weiss, Schubert; Chacone, for violin, without accompaniment, Herr Ernst (first time); Bach; Rondo, from "Il Rè Pastore," for voice and violin obbligato, Mdme. Goldschmidt and Herr Ernst, Mozart; Sarabande and allegro, of "Suite" (A minor), piano-forte, Mr. Otto Goldschmidt, Bach; Scena, "Ah mie fedeli," and aria, "Ma la sola" (Beatrice di Tenda), Mdme. Goldschmidt, Bellini.

Part II.—Trio, pianoforte, violin, and violoncello (D minor), andante and finale, Messrs. Goldschmidt, Ernst, and Piatti, Mendelssohn; Song, "I am a Roamer," Mr. Weiss, Mendelssohn; Duet, "Per Piacer alla Signora," Mdme. Goldschmidt and Mr. Weiss, Rossini; Melodies of Schubert, violoncello, Sig. Piatti, arranged by Piatti; Scotch ballad, "John Anderson my Jo," and Swedish melody, "The Herdsman's Song," Mdme. Goldschmidt.

At the second concert I was much delighted to find Madame Goldschmidt in full possession of her voice, and all those qualities which so enchanted her hearers seven years ago. I subjoin the programme:—

PART I.—Trio for piano, violin, and violoncello, allegro and scherzo, Messrs. Goldschmidt, Ernst, and Piatti, O. Goldschmidt; Cavatina, "Doh vieni non tardar," Mad. Goldschmidt, Mozart; Recitative and aria, "Rage, thou angry storm," Mr. Weiss, Benedict; Violoncello solo, Barcarolle de "Marina Faliero," Sig. Piatti, Piatti; Air, "On mighty pens," Mad. Goldschmidt, Haydn; Fantasia on "Masaniello," piano, Mr. Otto Goldschmidt, Thalberg; Scena, "Care compagnie," Mad. Goldschmidt, Bellini.

PART II.—Trio for piano, violin, violoncello, adagio and finale, Messrs. Goldschmidt, Ernst, and Piatti, O. Goldschmidt; Recueil de Mazourkas, de Chopin, arranged for voice and pianoforte, Mad. Goldschmidt, O. Goldschmidt; Solo, violin, andante and "Carnaval de Venise," Herr Ernst, Ernst; Song, "The Village Blacksmith," Mr. Weiss, Weiss; Bird Song, Mad. Goldschmidt, Taubert.

"Doh vieni,"—Haydn's "On mighty pens"—the scena from *Sonnambula*—Chopin's *Mazourkas*—and the "Bird Song," were all inimitable. Each was received with rapturous applause, and one or two encored; but Madame Goldschmidt merely returned to make her courtesy. Mr. Weiss was much applauded in "Rage, thou angry storm." Herr Otto Goldschmidt pleased the Manchester folks greatly by his pianoforte playing. The trio for pianoforte, violin, and violoncello impressed them with respect for his talent as a composer, although one hearing was not sufficient to enable them to decide as to its merits; and it must have suffered by being (like Mendelssohn's D minor at the first concert) divided—the first two movements opening the first part, the last two the second.

Of two such artists as Herr Ernst and Signor Piatti, it is easy to write. They gave great effect to Mr. Goldschmidt's Trio, and each won the most enthusiastic applause for his respective solo. In such hands as those of the incomparable Ernst, the *Carnaval de Venise* can never be "used up." His performance was prodigious and created a furor. The next time Madame Goldschmidt is heard in Manchester, we heartily hope it may be in the new public Hall—with a band and chorus worthy of her.

**GLoucester.**—(From our own Correspondent.)—On Tuesday the 25th ult. the Choral Society produced Mr. Costa's *Eli* at the Shire Hall. The principal vocalists were Mdlle. Bretet, Mrs. Paget, Mr. R. Paget and Messrs. Hunt and Wheeler of the Cathedral Choir. The execution was creditable. Mr. Higgs was conductor, and Mr. Taylor presided at the Organ. Some portions of the work were omitted; in the first part the chorus of revellers in the Temple, "For everything there is a season," and the bass recitative "I am come to the sacrifice," were left out; and in the second part the pieces not given were the chorus "Hold not thy peace," recitative and chorus "Woe unto us" and the chorus "Lament and howl." Encores were awarded to the morning prayer for Samuel, "Lord, from my bed" and to the evening prayer "This night I lift," both sung by Mrs. Paget. The attendance was numerous.

**THE PANOPTICON.**—In addition to the numerous scientific objects with which this establishment is stored, the visitors are gratified by the luminous and chromatic fountain and by dioramic glimpses of Italy. In commemoration of Haydn's birthday (born March 31st, 1732), the first two parts of the *Creation* were performed on Monday the 31st ult. The principal singers were Miss Ransford, Mr. Wilby Cooper, and Mr. Lawler. Mr. E. T. Chipp presided at the organ with his accustomed ability.

## NOTICE.

The Review of Mr. Costa's *Eti* will be continued in our next.

## DEATHS.

On the 30th March—Mr. R. Weston, of Bowdon.

On the 18th March—at Montreal, Canada—Mr. Morris Barnett, the well known dramatic author and comedian.

## THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 12TH, 1856.

As the period shadowed forth by the words, "Early in May," approaches, curiosity becomes more and more intense about the prospects of Her Majesty's Theatre. Will the season of "30 nights" be as memorable in the future history of the Opera as the famous war of 30 years was fruitful to chroniclers and political essayists? The *edax rerum* alone can decide.

Our papers have told us wonderful things, as usual. The *Morning Chronicle*, more especially, is communicative. A recent inspection of the interior of Mr. Lumley's splendid theatre raised up extraordinary visions before the mind's eye of a reporter for that sheet. After describing, in eloquent terms, the condition of the *coulisses*, &c., he enters into various details. Among other things he saw, or dreamed he saw, in the concert-room, and "in admired confusion" (confusion scarcely more "admired" than that of his own brain), "the swords and muskets of the *Huguenots*—the skates of the *Prophète*," &c. Now, as these operas of Meyerbeer were never produced at Her Majesty's Theatre, the *Chronicle* reporter, while fumbling among the alleys and corridors of the Haymarket opera, must have gone to sleep, and imagined himself amid the ruins of the theatre in Bow Street.\* Singular hallucination!

On coming to his senses, however, our fanciful contemporary, as if to make up for time lost in slumber, lets out a startling piece of intelligence, which we cannot do better than convey to our readers in his own words:—

*"It is most satisfactory to add that Madame Lind, with a grateful and highly becoming remembrance of Mr. Lumley's former kindness, has intimated an intention to CONQUER HER REPUGNANCE TO THE STAGE, and appear again before the public in Mr. Lumley's behalf."*

For the sake of Mr. Lumley, and of Her Majesty's Theatre, we wish that this were genuine; but for the sake of truth we are compelled to say that it is without foundation. Not that such an act on the part of Madame Jenny Lind Goldschmidt would be anything less than grateful, kind, and popular. (*Verbum non sat*). Another writer (in *The Globe*) gives a milder version of the same *canard* as follows:—

"Last, but not least, Madame Goldschmidt, if she do not make her appearance in lyric drama, will give her invaluable assistance by exercising her wondrous voice on behalf of Mr. Lumley."

Even this would be better than nothing; but at present, we may as well rejoin, that the subject *has not even been broached* either to or by Mad. Goldschmidt.

What is known about the actual engagements of Her Majesty's Theatre amounts to little more than the fact, that Mdlle. Piccolomini, the Siennese vocalist—the young and pretty, piquant, intelligent, and, to all accounts, extremely fascinating representative of the *Dame* of the Camelias—has

\* Oddly enough, this dream of the *Chronicle* was transferred to the columns of the (operatically) almost always well-informed *Observer*.—ED. M. W.

been secured. This of itself is important, since Mdlle. Piccolomini is already celebrated; and, if not absolutely the phenomenon apostrophised by our contemporaries of the lakes and mountains, there can be little doubt that her attractions are quite out of the common way.\* Carolina Rosati—one of the most exquisite dancers in the world, who will bring with her the highly successful *ballet* of the *Corsaire* (the subject said to have been suggested by no less distinguished a personage than the Empress of the French), which has lately been drawing crowds to the Académie Impériale de Musique et de Danse—makes the sum total of all that is positive about Mr. Lumley's achievements up to the present moment. With regard to Rosati, we are enabled to state that the English *impresario* has obtained her *congé* from the genteel and obliging government of the Tuilleries; but whether the delicious Terpsichorean accepts the terms proposed to her has not yet transpired.

Next week we shall doubtless be possessed of more ample information. Until then we must wait to be acquainted with many things that *should* be known already. For example; *who* is to be the conductor?

Popular feeling points to one man for that important office; and that man is Balfe, who filled it for so many years with admirable talent and indomitable zeal, and whose name is inseparable from some of the most cherished associations connected with the theatre. Nevertheless, Mr. Balfe (in spite of the ready assertions of certain well-informed journals) has hitherto received no intimation whatever that his services will be required; and the "first-rate band" we were told he was "busily employed in getting together," must be dismissed, for the interim, as *an orchestra en l'air*—or *an orchestra d'Espagne*, which amounts to the same thing. The names alluded to by our correspondent, "An English Musician" ("ants"—page 202), do not inspire us with any great apprehension. The post of *chef-d'orchestre* in London would not be worth a moment's consideration on the part of Sig. Verdi, who literally coins money in Italy, and who, moreover (*I Masnadieri* to wit), did not prove himself a very efficient director, in the year 1848. About the violinist "from Parma, who is to abolish the wand and beat time with his fiddle-stick," there is still less to fear, since he has recently taken his departure from this sublunary sphere.† Signor Apolloni has just made a terrible *fiasco*

\* Pending the issue of the managerial prospectus (says *The Times*), it may be interesting to our musical readers to know, that an engagement has just been concluded with Mdlle. Marietta Piccolomini, who will make her first appearance in England on the boards of Her Majesty's Theatre. This young lady (the niece of Cardinal Piccolomini), has only very lately adopted the stage as a profession. Her performances in Rome, Florence (at the Pergola), Bologna (at the Communale), Turin (at the Carignano), and, lastly, Sienna (her native town), have, nevertheless, already made her celebrated; and in one opera especially—*La Traviata*, of Verdi—her success has been so extraordinary, that enthusiastic compatriots have almost made an idol of her. Whether she is destined to create the same impression upon the more sober public of this metropolis, remains to be seen; if, however, one half that has been written and said of her is true, she must be a very gifted and attractive person. Mdlle. Piccolomini was engaged at Padua and other Italian towns up to October; but, in order to secure her services for the forthcoming season of Her Majesty's Theatre, Mr. Lumley, we understand, has paid the stipulated forfeit to the directors of those establishments.

† Died recently at Parma, aged 53, Professor Nicholas de Giovanni, considered one of the cleverest orchestral directors in Italy. He was born at Genoa, and was a pupil of Costa (?) and Paganini. He was for many years conductor of the theatre at Parma.—*Revue et Gazette Musicale*.

with a new opera, said to be twice as noisy and only half as good as his noisy and not good *Ebreo*. Signor Pilotti and Madame Puzzi have "got other fish to fry" than forming orchestras—about which they know nothing; and the lady, by the way, is too staunch an advocate of Her Majesty's Theatre to use her influence against its real interests, which she would surely be doing if she endeavoured to place a fifth-rate Italian professor at the head of the orchestra. There is, however, not a day to lose about the band, if "Early in May" means "sooth." It is well known that none of the Covent Garden players can be had, since Mr. Costa has arranged so as to employ the whole of them at the Royal Italian Opera—the *ripieni* instruments to be divided into two parties and to perform in alternate weeks. The chorus, too, have been bound down in the same manner. So that Mr. Balfe, or whoever is to be the conductor at Her Majesty's Theatre, will have to compose his orchestra of independent materials. The task will not be difficult, since there are orchestral players in London and its environs enough and to spare for half-a-dozen large establishments; but it is a work of time, and cannot be accomplished hastily if it is to be accomplished well.

IF our readers are inclined to peruse a specimen of the sort of rhodomontade to which German writers are occasionally addicted, we cannot do better than recommend to their attention the following, extracted from the last "Record" of the Musical Union:—

#### "CHARACTERISTICS OF FOUR PIANOFORTE PLAYERS."

"Liszt is distinguished for the most passionate declamation, Thalberg for the most refined *voluptuousness*; Clara Wieck the most ardent enthusiasm; Henselt the most delicate *lyrical* taste. Thalberg pleases us in the highest degree, and often enraptures; Liszt gives us the idea of *supernatural* power; Clara Wieck transports us to the higher regions; Henselt beautifully excites and gratifies the imagination. In purity of playing we would place them in the following order:—Thalberg, Clara Wieck, Henselt, Liszt. In extempore ability, Liszt, Clara Wieck. In depth and warmth of feeling, Liszt, Henselt, Clara, Thalberg. In thorough acquaintance with the principles of the art, Thalberg, Henselt, Clara, Liszt. In elevation of spirit, Liszt; in KNOWLEDGE OF THE WORLD, Thalberg; in somewhat of affectation of manner, Henselt; in *self-respect*, Clara Wieck. In musical judgment, Liszt, Thalberg. In beauty of *design*, Thalberg, Henselt, Clara, Liszt. Boldness, Liszt, Clara. EGOTISM, Liszt, Henselt. ACKNOWLEDGING THE MERIT OF OTHERS, Thalberg and Clara. Not one gives the character of a piece of music without the individual colouring of his own mind; not one plays according to the metronome. In physical facility, Thalberg, Clara, Henselt. In aptitude to study, Liszt, Thalberg, Clara. In composition, Henselt. Playing without grimaces, Thalberg and Clara. Liszt is the representative of the romantic school of the French; Thalberg, that of the seducing Italian; and Henselt and Clara represent the German sentimental school."

Did we feel inclined to add anything to such arrant nonsense, it would be a summary of the characteristics of the man who wrote it, and another summary of the characteristics of the director of the Musical Union, who has quoted it in his record, with the observations underneath:—

"The above criticism is from the pen of Professor Fischhoff at Vienna. In the Record of 1845, it was attributed to Schumann, the husband of the ci-devant Clara Wieck. With the talent of Henselt I am not acquainted; but I am informed that the description of it in the above criticism is very accurate, and I can vouch for the general accuracy of the characteristics of the others. Admitting the professor's analysis of the talent of these four great pianists to be true, it must be obvious to every amateur how various are the attributes of different artists, and how foolish it is to expect every executant to play alike."

It must, we think, be still more "obvious to every amateur" how foolish Mr. Ella has been in endeavouring to,

make rubbish pass among his patrons for criticism. Mr. Ella "can vouch"—for what? He can vouch for the "voluptuousness" of Thalberg (!); for the "supernatural" of Liszt (!); be it so—although these are queer enough. But, with all the vouchers conceivable, Mr. Ella can hardly expect ordinary mortals to understand how Thalberg *plays* with "knowledge of the world," with "acknowledging the merit of others," and with "beauty of design;" how Liszt plays with "egotism;" and how Clara Wieck with "self-respect." These points are, deferentially speaking, inscrutable. If Mr. Ella comprehends them (which of course he must—or why cite them in the "Record"?)—he should take compassion, and unfold their meaning, for the benefit of his less artistic and gifted fellow-creatures. We are aware that he has the bump of benevolence almost as strong as that of comparison; let him then be as benevolently communicative as—by his sympathy with Professor Fischhoff, we are forced to believe him—profoundly comparative.

THE following appears in the columns of the *Sunday Times* :—

"It is stated that Her Majesty has offered to head a subscription for the re-building of Covent Garden Theatre, with a contribution of £1,000. If this be true, we doubt whether many persons will be found willing to second Her Majesty's views in that respect. From a return which has recently appeared in the public prints, it seems £600 per annum is the ultimate dividend which has been paid on an outlay of £300,000—the cost of building Covent Garden Theatre. It has been estimated that it will cost upwards of £100,000 to re-erect the building, besides the enormous sum required for wardrobe, fittings, &c. It would seem to require, therefore, speculators of more than ordinary boldness, to lay out so large a sum on such an object; especially as the Opera House, in the Haymarket, is being reinstated in its former position, and experience has proved that two opera houses cannot thrive at the same time."

Before allowing themselves to be carried away entirely and irrevocably by the eloquence of the above paragraph, our readers should take into consideration that the present lessee of *The Sunday Times* is identical with the present lessee of *Dry Drury Lane Theatre*. Mr. E. T. Smith would, doubtless, be anything rather than pleased to see Covent Garden Theatre rise—like a phoenix—from its ashes.

To the Editor of the *Musical World*.

SIR.—The Philharmonic Concerts begin on Monday, with an extremely attractive programme. Thanks to Mad. Jenny Lind Goldschmidt (from whom both the old and new societies may be said to have solicited and obtained *alms*), there is an ample subscription, and I have little doubt of the successful issue of the present season. For one reason, and for one only, I am glad of this—Mr. Sterndale Bennett is the conductor. Had the appointment of this eminent musician been a spontaneous act on the part of the society, instead of the result of a series of unsuccessful intrigues, which ended at last (to the credit of none of the intriguers) in placing the right man in the right place, I should have been better pleased.

In 1847, I remember, the *Musical World* stood alone in pointing to Mr. Bennett as the proper person to conduct the Philharmonic Concerts. You were sneered at then; but, as truth must ultimately prevail, you can afford to see him in the position he should have occupied nine years since, without retaliating the sneer of your opponents.

Mr. Bennett stands in a position of unusual difficulty. I have said so in a former letter, and I repeat it now—not

because I undervalue Mr. Bennett, but because I doubt the sincerity of those who have elected him to the office, the duties of which it now devolves upon him to fulfil, and which he *will* fulfil much more successfully than his pretended supporters (*quondam* enemies) expect. The intrigues and malpractices that have been going on lately in the Philharmonic Society have led to disastrous consequences. The *band* is damaged. I should be glad to know how the directors will be able to explain to the gently quiescent members, at the next general meeting, the secession from the orchestra of its *four best and most experienced violins*. Why did M. Sainton retire? Why did Mr. Blagrove retire? Why Mr. Dando?—and why (*our townsmen*) Mr. Alfred Mellon? The appointment of Mr. H. C. Cooper (formerly fourth in the rank of first violins) was a miserable pretext to get rid of M. Sainton. M. Sainton, as all the world knows, in consequence of certain discreditable transactions, retired from Her Majesty's Private Band, accompanied by Messrs. H. Hill, Chipp, H. Chipp, and others. That step has not been forgotten by the director of the Philharmonic. Hence the sudden enthusiasm for *English talent* on the part of one who up to the crisis in question had been its bitterest opponent. Hence the farce of inviting Mr. H. C. Cooper to make a third *chef d'attaque*, when already two were one too many. M. Sainton, who, though a foreigner, has always behaved towards English professors with greater liberality and good feeling than English professors have exhibited towards each other, was by right *the leader* (if such an anomaly as leader can be said to exist at present) of the Philharmonic Concerts. He waved the right, however, in favour of Mr. Blagrove—the most distinguished of our native violinists—and consented to share the post with him. And now, for reward, M. Sainton must have another English player imposed upon him, as alternate holder of the place of honour! But, with the spirit of an artist, who, though he had made sacrifices, was aware of his own value, the liberal Frenchman declined to submit to such indignity; and (to the astonishment and disappointment of—never mind whom) Mr. Blagrove, his fellow-leader, followed the example. This was a clencher. The preferment of Mr. Cooper was only intended as a hint for M. Sainton to withdraw. M. Sainton had given offence where offences were never forgotten, and his fate was sealed. The resignation of Mr. Blagrove, however—who very properly would not consent to play second to Mr. Cooper, or indeed to any other than M. Sainton—upset no end of fine schemes.

What was to be done? Invite Molique. Bravo! But unfortunately for certain schemers, Molique is as proud as he is talented. Catch him playing No. 2 to Mr. Cooper! Not a bit of it. Molique declined, as became him. What next? Invite Herr Jansa. He will not be so difficult. Another miscalculation. Herr Jansa was just as difficult as Molique, and like Molique, declined the honour—for which act Herr Jansa merits unqualified praise. At last an expedient was hit upon. Sig. Sivori, the Italian, was solicited, and consented to act the farce of *chef d'attaque* for three concerts only—for which Sig. Sivori deserves unqualified *dispraise*.

The *remplacants*, meanwhile, of Messrs. Sainton, Blagrove, Dando, and Alfred Mellon, are “the veteran” Tolbecque (Mr. Lumley’s “figurehead”), Mr. Streather, Mr. Clementi, and—I forget the other!

With the orchestra thus deteriorated—with a set of directors that have shown themselves in every respect incompetent—with the number of concerts reduced from eight

to six (a confession of distress about which there can be no delusion)—with all *prestige* departed—and with the charitable almsgiving of Mad. Goldschmidt alone as a temporary aid to postpone inevitable decay, Mr. Sterndale Bennett, the best musician to whom this country ever gave birth, is summoned to the helm! On *him* will fall the whole responsibility, and should the season (notwithstanding the charity of the Swedish songstress) prove unrewarding, not with Messrs. Anderson and Co. will the discredit rest, but with Mr. Bennett. It behoves, then, all who respect the man, and understand the very false and insecure position into which he has allowed himself to be beguiled—all who care for the interests of music, and in Mr. Bennett acknowledge one of its most zealous, able, gifted, and worthy representatives—to do their utmost to support him in his need, to save him from being saddled with the misdoings of others, and overridden, like Sinbad the Sailor, by the notorious *Old Man of the Sea*.

#### AN ENGLISH MUSICIAN.

Birmingham, Clarendon Hotel, April 10.

MADAME SCHUMANN (Clara Wieck) has arrived in London and will make her first appearance in England at the Philharmonic Concert on Monday next.

SIGNOR LANZA gave a new vocal Entertainment at the Willis's Rooms, on Tuesday evening, entitled *The Welsh Girl's Stratagem; or, Songs of Many Nations*. He was assisted by his pupil, Miss E. L. Williams, otherwise the “Welsh Nightingale,” who was loudly encored. The room was well filled, and the company select.

ROSSINI.—M. Adam Salomon, the sculptor, has just finished a colossal bust of Rossini, for M. Madison. It is said to be an excellent likeness, and a fine work of art.—*Daily News*.

MR. WALTER MACFARREN's first Chamber Concert took place at the New Beethoven Rooms, on Monday evening last. The programme was well, varied, and good. Mr. W. Macfarren himself supplied a sonata in D (MS.), for pianoforte and violin, and two *morceaux* for the pianoforte, *Bianca* (Romance) and *Gaietza* (Capriccio), and performed Sterndale Bennett's Chamber Trio (op. 26) for pianoforte, violin, and violoncello, with Messrs. Watson and Aylward; a selection from Händel's *Suites de Pièces*; Beethoven's *Sonata Appassionata*; and Mendelssohn's *Allegro Brillante* (op. 92), for two pianofortes, with Mrs. John Macfarren. Mr. W. Macfarren played with his accustomed spirit and afforded especial gratification in his own *morceaux*. The *Allegro Brillante* of Mendelssohn was also eminently successful. Miss Dolby sang an air from one of Händel's operas, and two songs by Mr. George Macfarren, the last of which, “I would I were a voiceless sight,” was encored. There were also two trios by the Misses Bignal, Whitehead and Shepherd, students in the Royal Academy of Music. The rooms were full.

MR. HAROLD THOMAS gave a *Soirée Musicale* on Saturday week, at the residence of Mrs. T. Cantlay Newby. He was assisted in the instrumental department by Mr. Sterndale Bennett, Messrs. Sainton and Paque; and by Misses Birch and Poole, and Mr. Tennant, as vocalists. Mr. Harold Thomas executed, with MM. Sainton and Paque, Sterndale Bennett's chamber trio, for piano, violin, and violoncello; Pauer's “La Cascade”; with M. Sainton, Beethoven's sonata for piano and violin, No. 1, op. 12; with the composer, Sterndale Bennett's *Three Diversions*, for two pianofortes; and a solo of his own composition, called “L'Alliance.” Mr. Harold Thomas is a pupil of Mr. Sterndale Bennett, and reflects no small credit on his master. His feeling for classic music was shown in the sonatas of Beethoven, and his execution in the “Cascade” of Pauer. Miss Birch sang Mr. Waley's ballad, “Sing on, ye little birds,” and a song by Harold Thomas, to words of Longfellow; Miss Poole introduced two songs by Mendelssohn—“The first violet,” and “The Savoyard,” both of which she sang with great taste; and Mr. Tennant was heard to advantage in Osborne's scenic ballad, “Lord of the Castle,” and in Meyerbeer's *ballade*, “Murillo.” Mr. W. G. Cusins accompanied the vocal music.

## MR. STERNDALE BENNETT'S CONCERTS.

The first concert of the twelfth annual series took place on Tuesday evening, in the Hanover Square Rooms, which were attended by a crowded and fashionable audience. The following was the programme :—

## PART I.

Sonata in E flat, pianoforte and violin	...	Mozart.
Lesson, in G minor, from the <i>Suites Angloises</i>	...	J. S. Bach.
Canzone, "Voi che sapete"	...	Mozart.
Quintetto, Op. 16, in E flat, pianoforte, clarinet, oboe, bassoon, and horn	...	Beethoven.

## PART II.

"L'Amabile"—Etude, and "L'Armonioso," <i>Preludes and Lessons</i>	...	W. S. Bennett.
Fantasia on an Irish Air	...	Mendelssohn.
Songs, "Dawn, gentle flower," and "May-Dew"	...	W. S. Bennett.
Sonata, Op. 12, in D, pianoforte and violin	...	Beethoven.

It is scarcely requisite to say more than that the sonatas were played to perfection. How could it be otherwise, with Mr. Bennett at the pianoforte and M. Sainton at the violin? The selection from Sebastian Bach's admirable *suite* was executed as no one since Mendelssohn has known how to execute such music—with a roundness of tone, a *legato*, and a thorough feeling for the style of the magnificent old contrapuntist that left absolutely nothing to desire. The solo pieces selected from Mr. Bennett's own compositions were as welcome as ever, although they brought with them a kind of disappointment that the author of such graceful things had nothing new to present to his admirers. The *fantasia* of Mendelssohn is the smallest inspiration of that greatest of modern composers. Beethoven's quintet could not possibly have been more admirably executed. Nevertheless we should have preferred a composition of later date, since the sonatas were much of a colour, and that of Beethoven belonged to his earliest style. Such music, of course, should be heard from time to time, but in a long programme its effect would be greatly enhanced by contrast with something of a more elaborate character. Perhaps Mr. Bennett was anxious to give a special colour to his first concert, and so selected a series of pieces almost homogeneous in style. If that was his intention, it was perfectly accomplished, and no one had any right to complain.

The vocal music could not have been better chosen, and the two charming songs of Mr. Bennett, charmingly sung by Mad. Novello, afforded unqualified satisfaction.

## RE-UNION DES ARTS.

The second *soirée musicale* was held on Wednesday evening, in presence of a numerous assemblage of subscribers and visitors.

Beethoven's violin quartet in C minor, and his pianoforte trio in B flat, were executed in capital style by Messrs. Sainton, Goffrie, Hill, Hausmann, and Billet. M. Sainton played his new solo on *Rigoletto*, in which he was constantly interrupted by the loudest applause; and Herr Hausmann performed on the violoncello some of the prettiest melodies from *Il Trovatore*. One of the most agreeable performances of the evening was a *fantasia* on the *contralto* clarinet by Signor Belletti, a recent visitor to our shores.\* The tone of his instrument is rich and luscious; and Signor Belletti displayed execution and taste in an equal degree.

The vocal music exhibited an improvement on what we heard at the first *soirée*. Herr Rokitansky Bianchi, the "*basso profondo*," who sang at the first New Philharmonic Concert, sang two songs by Mozart and Schubert in a style which met with general approval. Miss Stabbach repeated Mr. Schloeser's "Merrily over the snow," with her usual effect, and a very pretty song by Lachner, to which Herr Hausmann contributed a violoncello accompaniment. There were also two Italian airs by a new German tenor, Herr Widemann, just arrived from the King's Theatre of Munich. We were pleased neither with the voice

\* Sig. Belletti was for some years first clarinet in the band of Her Majesty's Theatre, commencing in 1847.—ED. M. W.

nor the execution of this gentleman, and recommend him to reserve both for his royal patron's exclusive gratification.

M. Alexandre Billet concluded the entertainment with Prudent's *fantasia* on *La Sonambula*, to which everyone listened with great attention, showing no nervous anxiety to reach the door before the able pianist had struck the last chord. We have to add that Sir George Smart was the President, and, further, that the rooms were invaded by a number of characteristically favoured German artists, apparently just arrived to assist in the annual invasion of musical England.

## AMATEUR MUSICAL SOCIETY.

The concert on Monday was a good one; and the Hanover Square Rooms were crowded, as usual. The following was the programme :—

## PART I.

Symphony in C major	...	Beethoven.
Madrigal—"Flow, O my tears" (A.D. 1599)	...	John Bennet.
Serenade—"Gipsy's Warning"	...	Benedict.
Scena—"Jephtha's Daughter"	...	Henry Leslie.
March from <i>Eli</i>	...	Costa.
Bolero from <i>La Chanteuse Voilée</i>	...	Victor Massé.

## PART II.

Selection from <i>Guillaume Tell</i>	...	Rossini.
Song—"My dream thou art throughout the night"	...	Angelina.
Part-Songs—"The vale of rest" and "Hunting Song"	...	Mendelssohn.
Song—"Ave Maria"	...	Schubert.
Overture—"Idomeneo"	...	Mozart.

Conductor—Mr. Henry Leslie.

The minuet and trio in the symphony of Beethoven were excellently played by the band. The graceful serenade from Mr. Benedict's opera was encored; and a similar compliment was paid to the *bolero* of M. Massé, which (like the "Ave Maria" of Schubert) was sung by Miss Sherrington—an English vocalist new to England, of whom we shall shortly have occasion to speak.\* Of M. Leslie's *scena*, which was entrusted to Miss Dolby, we prefer giving an opinion in the columns devoted to reviews. The song of "Angelina" was undertaken by Mr. Tennant. Of the two-part songs of Mendelssohn, the most difficult, the "Hunting Song," was the best executed by Mr. Leslie's choir!

\* Miss Sherrington sings to-night at Mr. Hullah's third orchestral concert.

## MR. W. H. HOLMES'S PIANOFORTE CONCERTS.

To the students of the pianoforte the concerts of Mr. W. H. Holmes are among the most acceptable of the London season. They combine novelty and variety in a remarkable degree. In one respect, Mr. Holmes's concerts are peculiarly interesting. They introduce his most promising pupils to notice, and exhibit what may be done by good instruction. Mr. Holmes's present concerts, it may be added, are hardly addressed to the public at large; but rather solicit the patronage of his own immediate friends and that of his pupils, several of whom on the present occasion made a favourable *début*, and by their performances did credit to themselves and their instructor. The most ambitious, as far as the wish to overcome mechanical difficulties was concerned, was Miss Janet Lindsay, who played a *Concerto Sinfonia*, by Henry Litolf (an English pianist and composer now resident in Germany), in which the extravagant school of Liszt was strikingly apparent. It is, therefore, no disparagement to the executive powers of the young lady to say that the concerto was too much for her. Miss Lindsay appeared to much greater advantage in a *divertissement* by Taubert, in which, notwithstanding a marked tendency to *loudness*, her execution had full play. Another pupil of Mr. Holmes (Mr. Hammond) played a *Concertstück* by Carl Reinecke, in which he showed promise. A novelty, in the shape of a *Concertstück* by N. W. Gade, originally written for the pianoforte, orchestra, and voices (arranged for four performers on two pianos, a stringed quartet and voices), was well played by Misses Marsh, Newton, Messrs. W. H. Holmes and S. J. Noble; the vocal parts by Misses Arabella Anderson,

De Courcy, Brooke, Janet Lindsay, Messrs. Regaldi, G. Dolby, and Wallworth. This was admirably rendered, and, in a musical sense, was worth the other three pieces put together. One of the most interesting parts of the concert was the clever performance of Master H. C. Allison (a pupil of Mr. Holmes, aged eight years), in a duet (*fugue*) by Albrechtsberger, a duet in G by Mozart, and a brilliant solo, *Fairy Fingers*, composed by Mr. Holmes; in all of which he exhibited uncommon talent, and evident enthusiasm. Great hopes are entertained of this boy. Two other pupils of Mr. Holmes (Miss Arabella Anderson and Mr. Maine) played, respectively, a concerto by Herz (No. 4) and an *andante* from a concerto by Mr. Otto Goldschmidt, both displaying talent. The most masterly, if not the most interesting performance, was that of Messrs. Douce, Noble, and Holmes in a "Grand (and very long) Sonata" for three pianos, entitled *Florestan and Eusebius*, the composition of Robert Schumann, in which the peculiarities of that composer were eminently conspicuous.

The concert was interspersed with some vocal music sung by Miss Dolby and Miss Amy Dolby, from among which we may cite as most worthy of notice Mr. Lindsay Sloper's *fantasia* for voice and pianoforte, "The Lady and the Nightingale," in which Miss Dolby was aided by the composer at the pianoforte; singing and playing were equally perfect. Mr. H. Blagrove's performance of a "chaccone" with variations, by Bach, for violin, was admirable from first to last, and deserved all the applause it obtained. Mr. Holmes terminated the concert with his charming romance, entitled "*Whispering Music*," in which his chaste and finished execution was heard to eminent advantage. Never were so many new things heard at one sitting.

#### ROYAL ACADEMY OF MUSIC.

At the second concert, on Tuesday afternoon, a selection from Weber's *Oberon* was attempted. The singers were Misses Fosbrooke, Forster, Spiller, Mackenzie, and Shepherd; Messrs. J. F. Goodban and Wallworth. After the opera, the following programme was presented:—

Suite de Pièces for orchestra (MS.)	... ...	O'Leary.
Aria, Miss Whyte.		
Concerto in F minor, pianoforte, Mr. Mason	... W. S. Bennett.	
Aria, "Selva opaca (Guglielmo Tell)" Miss Bignall	Rossini.	
Aria, "Come innocente," Miss Janet Whitehead (Anna Bolena)	... ...	Donizetti.
Chorus, "Come, gentle spring (Seasons)"	... Haydn.	

With the best intentions we can really find nothing to say about these performances, which "exhibit the students" to very little advantage. The ancient concerts in the Hanover-square Rooms, with all their faults, were at any rate of some ability.

#### ST. MARTIN'S HALL.

MR. HULLAH'S second orchestral concert on Saturday was still better attended than the first. The special pieces were Beethoven's symphony in D, Mendelssohn's overture, *Ruy Blas*, and Macfarren's overture, *Don Carlos*. The symphony and overtures were played exceedingly well, and were loudly applauded. Mr. Macfarren's overture was a welcome novelty (a novelty at Mr. Hullah's). It is characteristic, highly-coloured, full of meaning, and interesting throughout. The greatest pains was taken with its performance. A *Rondino* for eight wind instruments, by Beethoven, introduced for the first time in England, was finely executed by Messrs. Nicholson, Malsch, Maycock, Baddeley, Mann, Standen, Baumann, and a gentleman not named. It is a trivial composition, and nowhere exhibits the power and originality of the great composer. It was, nevertheless, received with favour. Herr Molique's concerto for the concertino was another novelty (to Mr. Hullah's audience). This exceedingly clever and ingenious work possesses all the solidity and purpose of a concerto written for the pianoforte or violin. Nothing could be more astonishing than its performance by Signor Giulio Regondi.

Madame Clara Novello and Miss Palmer were the vocalists. They sang together the duet "Quis est Homo," from Rossini's *Stabat Mater*, and were encored. Madame Clara Novello also

sang the scena from *Der Freischütz*, and an aria by Mercadante. The latter was likewise redemanded. The concert was brought to a termination by Mr. W. S. Waley's "Marche des Guides." Mr. Hullah conducted the whole.

**CRYSTAL PALACE.**—Mdlle. Cleopatrie Tornborg, a young lady who has created a great sensation in Paris by her performances on the flute, is to make her first appearance at the concert this morning. Mdlle. Tornborg will play Rémusat's original theme with variations.

**SACRED HARMONIC SOCIETY.**—*Elijah* was given last night in Exeter Hall. Herr Formes made his first appearance this season as the Prophet. The other vocalists were Mad. Novello, Miss Dolby, Miss Bassano, and Mr. Sims Reeves.

**ROYAL ITALIAN OPERA.**—The Lyceum theatre, we learn, is in a forward state of preparation, and, should nothing interfere, will open on Tuesday next with *Il Trovatore*. The cast, with one exception, will be the same as that of last season—Mdme. Nantier Didiée fills Mdme. Viardot's part, Azucena. The operas first produced will be those in which Sig. Tambrilik appears, as that popular tenor is engaged at Rio Janeiro, and will have to leave in about a month. We may, therefore, reckon on an early representation of *Oello*. Signors Mario, Ronconi, and Lablache will probably make their first appearance together in *Il Barbiere*, unless *Rigoletto* should be more acceptable to the subscribers, when Signors Mario and Ronconi might appear together.

**ADELPHI.**—Her Majesty and Prince Albert visited this theatre last evening to see the new piece *Like and Unlike*. The Royal box and the lobby leading to it were handsomely decorated with crimson velvet.

**BEAUMONT INSTITUTION.**—Many of our readers, no doubt, will wonder how an institution so far removed from the influence of the west as that in Beaumont Square, Mile-end, could afford to engage Mr. Sims Reeves and Miss Clara Novello for the same concert, to say nothing of Mr. H. C. Cooper, Miss Milner, Mr. George Tedder, and others. The Beaumont Institution, however, is endowed with £400 per annum. The building was erected by a Mr. Beaumont, who bequeathed to the institution the yearly sum of £500 towards defraying the expenses of concerts, lectures, etc. Upon his decease there was (of course) a law-suit, which ended in the lawyer cutting down the £500 to £400 annually. The hall holds about 1,400 people, and the prices of admission being 2s. 6d., 2s., and 1s. 6d., it would have been impossible for the directors to pay high terms, but for the endowment. Whether this be used to the best advantage is a question we may discuss hereafter. To the Mile-enders the library of the institution is of inestimable value, while the lectures and concerts, although they might be better, are still sought after with avidity.

The fifth concert, on Monday last, was one of the best of the season. The vocalists were Mdme. Clara Novello, Miss Milner, Miss Heywood, Messrs. Sims Reeves, George Tedder, and Thomas; the instrumentalists, Mr. H. C. Cooper (violin), and Mr. Alfred Carder (piano). Mdme. Clara Novello sang Elvira's *aria d'intrata* from *Ernani*, and was encored. Haydn's canzonet, "The Season comes;" the duet from *Rigoletto*, "E il dell'anima," with Mr. Sims Reeves; and "Twas within a Mile of Edinbro' Town." Haydn's canzonet was her best performance. Mr. Sims Reeves, being encored in all his songs, had to sing no less than eight times. The songs put down for him were not the best. "The last Rose of Summer," and "My Pretty Jane," were perfect specimens of ballad singing—both caused the greatest enthusiasm. Mr. George Tedder introduced Balfe's new song, "The First Kiss," which he sang extremely well, though a little too slow. It was the first time we had heard this sparkling song in a concert-room, and we were more than ever impressed with its merits. Mr. H. C. Cooper executed Sainton's *Lucrezia Borgia fantasia* for violin extremely well. Miss Milner sang Pacini's "Sommo Cielo," with great applause. Miss Heywood was encored in a Scotch Jacobite song, and Mr. Thomas in an English version of "Il balen suo sorriso," and Loder's "Three Ages of Love." The hall was crowded.

## REVIEWS.

No. 1.—“DUET, IN D FLAT MAJOR,” for two performers on the pianoforte. Dedicated to Richard Simpson, Esq.

No. 2.—“IL PENSIERO SO,” six fugitive pieces in minor keys, for the pianoforte. Dedicated to M. Nagiller.

No. 3.—“CAPRICE,” for the pianoforte. Dedicated to Alexandre Billet.

No. 4.—“NOCTURNE,” for the pianoforte. Dedicated to Alexandre Billet.

Composed by E. Silas.

There is a vast deal of merit, and no small amount of originality in these compositions. The duet in D flat, although not quite the best of them, is a welcome addition to the very limited stock of pieces for four hands, not founded on operatic tunes, which composers for the pianoforte have supplied. It is new in plan, and moderately difficult, but rather too long for the interest presented by its themes. As in all the recent works of the talented and indefatigable musician whose name it bears, this duet evinces abundant cleverness; and, whatever may be said about it, in criticism or in praise, deserves attention better than one-half the compilations that it is now-a-days the fashion to give to the world as pianoforte-music—we mean not only in England, but in Germany and France.

*Il Pensieroso* is a *suite de pièces* none the less agreeable on account of the whole series being in minor keys. M. Silas—“wrapped in a pleasing fit of melancholy” (to cite the motto at the foot of his title-page)—has known how to be minor and not mawkish. The prelude in B, with which the book commences is fine, but less charming than some of the others, the theme being a little shadowy—which, by the way, may be defended, a rhythmically defined *motivo* not being indispensable to the species of movement termed *prelude*, which, with the ancient masters, was rarely anything else than a series of harmonic progressions, or the conduct of some peculiar figure, through a variety of keys. Bach's second prelude in B minor (*Clavier bien Tempé*) is, however, a beautiful exception. The fugue in four parts (“voices”) in the same key (to which the prelude introduces us) is rugged, and would have borne further development. The first answer, a fifth above, hovers about the key of F sharp minor with somewhat of indecision; but from this onwards the treatment is more masterly, the third and fourth answers coming in with excellent effect. At the bottom of the page, however—where the subject (given to the bass) enters in the key of A, and leads to an inversion of half of it, each voice taking it up alternately, to a florid counterpoint—the result is bare and stiff. Nor can we greatly praise the *stretto* (or *squeeze*) on a dominant *pedale*, since the theme is quitted after the first bar, and an episodical passage is rather tamely worked in place of it. The end, too, after the resumption of the subject in the tonic, is brought about with more abruptness than ingenuity. On the whole this is not a very fierce fugue.

The next piece in F (“*Dans le style de l'Époque 1760-70*”) is a spirited imitation of Scarlatti and his followers, although a little too regular and clearly defined, and with a second theme (page 67) in the relative major, more like Dussek than like the elder writers. It is a clever, interesting, and well written piece; and for a point of great beauty, we may refer to the last two lines of page 9, where an episode, beginning in B flat minor, leads to the re-appearance of the second theme in the tonic major. For our own parts we could play this little movement half a dozen times, without getting at all tired of it.

No. 3, a *fantasia* and fugue in A, is also capital. The *adagio* with which it commences is majestic and strongly impregnated with Handel. The fugue, in three “voices,” is piquant, fresh, and written with neatness and fluency. Nevertheless, the inversion of the subject, which appears at page 17, should either have been introduced earlier or developed at greater length. As it stands, it seems as though M. Silas, determined to invert his theme, was arrested at the first answer for the want of knowing how to go on. There is, indeed, very little contrapuntal ingenuity in this short fugue; but it is captivating for all that; and we like it quite as much as the lengthier *allegro* in F minor, of which we have spoken.

The “*piece de Clavecin dans le style de l'Époque 1720*,” is

clever, but less interesting than its companions. It is a somewhat bald piece of two-part writing, much of it in canonic imitation on the octave, while much of it is not in imitation at all, which gives an air of inconsistency to the whole. All the two-part writing possible cannot induce us to like such a harsh false relation as that between the C sharp in the treble and the C natural in the bass, which occurs in bar 1, line 2.

The most admirable composition in the whole series is the long and finely-developed prelude in F sharp (No. 6), to which we refer the reader without attempting to describe it—satisfied that a musical mind cannot fail to appreciate and admire such music. The *andante con moto* in A (No. 6) is short, quaint, and not without expression, although at times unsatisfactory to the ear—why, however, we are not prepared to say.

Of the two pieces dedicated to M. Billet, the *caprice* in F major—which, though occasionally monotonous, is for the most part cheerful and melodious—is the best. The *nocturne* in E begins with engaging simplicity, but falls off at the second *motivo*, which is barren. Thence to the end it exhibits signs of little else than industrious cleverness.

No. 1.—“THE COAST OF MERRIE ENGLAND.” National song, dedicated to Colonel Frederick Hill and the officers of the Shropshire militia, by J. Tomlins Jones, R.A.

No. 2.—“LOVE ME IN THE SPRING TIME.” Ballad, by J. Tomlins Jones, R.A.

No. 3.—“IT'S WONDERFUL WHAT WE CAN DO IF WE TRY.”—Composed by W. T. Belcher.

No. 4.—“CHEER UP AND KEEP ON NEVER MINDING.” Composed by W. T. Belcher.

No. 1 is not without vigor, although the tune is somewhat common-place. The accompaniment is extremely well written. In short, “The Coast of Merrie England” is a hearty ballad enough.

“Love me in the Spring Time,” (No. 2), is neither so good nor so correct as the other. How a gentleman who can harmonise so nicely as in No. 1, could have got “ingulphed in fifths” (as the editor of the late *Harmonicon* used to say), as at page 4, line 2, bar 4, where A in the voice part goes to B, and D in the bass to E, in similar motion, (to the words, “Love me in”) is a puzzle.

“It's wonderful what we can do if we try,” and “Cheer up and keep on never minding,” are ballads of so ordinary a class that we can really find nothing to say about them, “pro” or “con.”

No. 1.—“MOONLIGHT ON THE LAKE”—Notturno. By E. J. Loder.

No. 2.—“WALES”—Duet. Dedicated to Mrs. Joseph Wyld McMichael.

By John Sewell.

No. 1 is so charming a piece that we are surprised its composer should write so little for the pianoforte. The graceful flow of the opening *moderato grazioso* (in E flat), the quaintness and beauty of the *barcarole* (in G minor) to which it leads, the resumption of both, in modified forms, and the elegance and subdued brilliancy (so to say) of the *coda*, are equally to be admired. *Moonlight on the Lake*, indeed, may be dismissed as a little gem, to which the attention of pianists, amateur and professional, who love good music which is neither too difficult nor so easy as to demand no pains whatever at the hand of the executant, may be directed with advantage. It is equal in merit to the most refined cappuccios of the modern romantic school, while presenting a *research* not always to be found in these effusions.

No. 2—“Wales”—is a *morceau* for four hands, which, though unpretending in style, is by no means ineffective. It is founded upon themes which, from the name of the piece, we presume to be national Welch tunes.

No. 1.—“THE VILLAGE FETE.” Characteristic piece for the Harp, dedicated to Miss Phebe Ann Cox, by John Cheshire.

No. 2.—“SIMPLICITY.” Rhapsodie for the Harp, dedicated to Miss Erat, by John Cheshire.

The first and longest of these pieces is also the most interesting. It is well harmonised, (unusually, nay elaborately well for

harp music) and brilliant, besides possessing character. It is in D flat.

"Simplicity" (No. 2)—consisting of a melody in A flat and one variation—is too simple to be properly called a "rhapsody."

"THE NECROMANCERS."—Polka, dedicated to Signor Bosco, the "Wizard.") Composed by T. Barbor Might, R.A.M.

If R. A. M. in this instance signifies Royal Academy of Music, we would beg to call the attention of professors of harmony and composition of that seminary, to bar 4 of the introduction (page 1), and to bars 3, 7, 11, and 15 of the cornet solo (page 2)—indeed, to the entire polka. Surely students ought not to be allowed to publish such ungrammatical stuff, even at their own expense.

DRESDEN.—(From our own Correspondent.)—Musical Conservatoriums in Germany are now becoming as plentiful as other educational institutions; and even the little kingdom of Saxony, with its two millions of inhabitants, has had the courage to found a second institution for cultivating the art of music. The one which Mendelssohn founded at Leipsic has acquired European fame. That lately established at Dresden has still to attain honour. The institution is, I believe, an exclusively private undertaking, but its views are purely artistic, as it intends only to teach and encourage the study of "classical" music. Persons of both sexes are admitted, whether they intend studying the art as a profession or otherwise; nor is it absolutely necessary they should have acquired even the rudiments of a musical education. The pupil can be taught the pianoforte, organ, singing, and any two orchestral instruments he wishes, either string or wind, besides chorus singing, declamation, harmony, counterpoint, and composition. Lectures are given on the history of music; playing at sight, both in single parts and in full score, is practised; orchestral music, duos, trios, quartets for piano, with or without other instruments, is also taught. The active director of the whole scheme is M. Tröstler, who has gained some repute in this town as a violin player. The committee of management selected are—MM. Charles Mayer, Franz Schubert, Julius Otto, and Schneider. M. Charles Mayer is at the head of the pianoforte, and M. Schubert, concert meister at the Theatre Royal, at the head of the violin instructors. The rest of the teachers are men of talent; and it is to be hoped that the undertaking will meet with encouragement.

CORFU.—(From a Correspondent).—On the evening of the 6th of January the *Trovatore* was performed at this theatre, by the following artists:—Signora Demora (Leonora), Signora Lemaire (Azucena), Signor Pasi (Manrico), Signor Vitti (Count de Luna). On the 10th instant, Rossini's *Cenerentola* was performed at the Communal theatre. Great applause was bestowed on Madame Lemaire, who, in the *Barbiere* and in the *Trovatore*, had given proofs of talent. After the performance she was repeatedly called before the curtain.

AIX-LA-CHAPELLE.—(From a Correspondent).—The second Quartet Soirée, given by the four brothers Wenigmann, took place on Saturday evening, the 5th instant. The programme was as follows:—

Quartet (G. major), Beethoven; Variations, "God save the Emperor," Haydn; Quartet (C sharp minor), No. 16, Beethoven.

The brothers Wenigmann fully deserved the praise bestowed on them for their quartet performances. The precision of the ensemble, in the last piece, was greatly to be admired.

BERLIN.—The third concert of the Frauenverein for the Gustav-Adolph-Stiftung attracted a numerous audience. The principal feature was the performance of the Royal Domchor, under the direction of Herr Neithardt. The programme included Mendelssohn's 43rd Psalm, an "Adoramus" by the Count von Redern, the choral portion of Mendelssohn's hymn, "Höre mein Flehen," the solo from the same work, and some songs by Herren Sabbath and Schäffer. Mad.-Jenny-Ney Bürde, sang the aria of Kunigunde, from Spohr's *Faust*, with songs by Schumann, and Peyer. The concert terminated with a quartet of Mozart's and a trio founded on a prelude of Bach. (Was this M. Gounod's meditation?—Ed.)

QUEEN CHARLOTTE'S HOSPITAL.—A concert was given in Exeter Hall on Wednesday evening in aid of the fund for rebuilding this Hospital. Her Majesty headed the list of patrons whose names were on the programme. The vocalists were Mad. Gassier, Miss Lascelles, Mad. Clara Novello, Mr. Swift, and M. Gassier; the instrumentalists, Mr. Benedict and Mr. Kiallmark (pianoforte), and M. Sainton (violin). The band consisted of the members of the Orchestral Union, under the direction of Mr. Alfred Mellon. The programme included compositions by Glück, Mozart, Beethoven, Mendelssohn, Weber, Meyerbeer, &c. The band performed the overtures to *Eymont* and *Zauberflöte*, and Mendelssohn's symphony in A major (the "Italian") in excellent style. M. Sainton played his *Rigoletto* with great applause; and MM. Benedict and Kiallmark a duet for two pianofortes. The most successful vocal performances were Weber's "Ocean, thou mighty monster," by Madame Novello; "O luce di quest'anima," by Madame Gassier; Glück's "Che faro," by Miss Lascelles, and the duet from *Linda*, "Da quel di," by Mr. Swift and Mad. Gassier. The concert gave satisfaction to a numerous audience.

ST. JAMES'S THEATRE.—"A complimentary benefit to a literary friend" is announced to take place on Wednesday next. *Othello* will commence the evening's entertainment, the parts of Othello and Iago by two well known amateurs (Dr. Joy and Mr. Markwell). A concert follows, in which Madame Gassier, Miss Louisa Vining, Miss Bensal, Mr. Swift, and M. Gassier are to sing, and Madile D'Herbil, the young Spanish pianist, to play. The whole to conclude with the last scenes of *Popular Illustrations* by Mr. and Mrs. T. German Reed. Mr. Frank Mori will preside at the piano, and Mr. Alfred Mellon the orchestra.

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